with a large retinue—being, therefore, a person of importance,—has recently suffered much and fears more. He appeals for pity, and prays that she may be rewarded with a husband and a harmonious home. His last words dwell on marriage. Cp. Nausicaa's equally delicate and subtle reply in 275 ff.

149. **γουνοῦμαι**: cp. on 3, 92; the gesture has shrunk to a metaphorical phrase as in 'I take off my hat to', 'I bow to' etc. [Ϝ]άνασσα: fem. of ἄναξ; in H. always applied to Demeter or Athena, except here and in 175, when it is probably intended as high flattery.

151. **Ἀρτέμιδῖ σε ἐγώ**: the lengthening is normal (§ 5, 3), but the hiatus is irregular. No very convincing emendation has been offered.

154-7. For τρισμάκαρες cp. on 12, 22. Note the *Case-variation* in 155-7 σφισι . . . λευσσόντων (cp. 9, 256-7) and the variation of gender in τοιόνδε . . . εἰσοιχνεῦσαν (157), a κατὰ σύνεσιν construction (cp. on 11, 90-1). For θάλος 'a budding branch' see on 66 above.

159. **βρίθω** is never transitive elsewhere in H., so ἀγάγηται probably governs σ'. βρίσας then may mean 'laden with bridal gifts' or else 'having prevailed with his bridal gifts', *i.e.* having surpassed all other suitors by the preponderance of his presents. For the second (and preferable) meaning cp. *Il.* 12, 346 and 17, 512. For ἔεδνα see on 1, 277.

162. *Delos*: a small island in the Cyclades S.E. of Attica, later much frequented as the centre of the pan-Ionian cult of Apollo and Artemis. (But H. only mentions the Ionians once —in *Il.* 13, 685, where he seems to identify them with the Athenians.) O.'s visit there is not mentioned elsewhere.

163. **φοίνῑκος**: the date-palm, *Phoenix dactylifera*; not found on the mainland of Greece and mentioned only here by H. With its shapely columnar trunk it makes a charming comparison for a tall, slender girl, with a hint of archaic sculptural style in it; compare the Hebrew girl's name *Tamar* (='Palm-tree') and *Song of Songs* 7, 7. Perhaps H. is referring to the sacred palm-tree of Delos, mentioned in *Hymn to Apollo* 117 (see Allen-Halliday-Sikes' note). ἔρνος: literally 'a shoot' (ὄρνυμι); translate here 'young stem'.

165-6. **τὴν ὁδὸν**='that journey', § 11, 1. μέλλεν: see on 1, 232. In 166 ἐτεθήπεα is pluperf. of defective verb (aor. part. ταφών and perf. τέθηπα; cp. θάμβος). ὣς δ' αὔτως . . . ὡς (168)='even so much did I . . . as now I . . .'. The usual order of the comparison is inverted.

167. **ἐκ** is best taken with γαίης: for the word-order cp. 9, 535; 10, 290. δόρυ: only here in H. of living wood, 'a shaft', which is specially apt for the rounded tall stem of a palm-tree; cp. on 1, 256.

171-3. **τόφρα . . . αἰεὶ**='all during that time'. In 173 ὄφρα . . . που='so that, I suspect, . . .', cp. on 12, 428.

176-8. In 176 ἐς πρώτην goes with σὲ which is put first for emphasis. In 177-8 πόλιν . . . ἄστυ are perhaps only synonyms; but in *Il.* 17, 144 H. seems to make a distinction between ἄστυ as the buildings and streets and πόλις the centre of the δῆμος, the citadel or 'state', as in later Greek.

179. **εἴλυμα σπείρων**: 'a wrapping of clothes'. O. humbly asks only for some piece of old material used for covering clean clothes. The phrase is deliberately vague, almost slangy, perhaps imitating the idiom of a professional beggar: cp. on σπεῖρα in 4, 245 and note the proximity of δέκτῃ (248) there.

182. **οὐ**: understand τι and ἐστί. μὲν=μήν, § 39. κρεῖσσον ='more potent'.

184-5. '. . . a great grief to their foes and a joy to their friends; but they know it best themselves' (Murray). This use of κλύω is unparalleled, but it seems to be the meaning required by the context, cp. μάλιστα δὲ καὐτὸς ἀνέγνω in *Il.* 13, 734. Several unconvincing emendations have been proposed, *e.g.* τε κλέος αὐτοῖς (Schütz), δὲ κάλλιμον αὐτοῖς (Nestle). As the text stands ἔκλυον is a *Gnomic Aorist* and τε has its generalizing force, showing a proverbial origin.

186. **λευκώλενος**: the ὠλένη is the lower part of the arm from the elbow (a cognate word, and so too *ulna* and 'ell', see on 11, 25). On Minoan frescos women are conventionally coloured white and men terra-cotta or maroon.

187 ff. The disturbed syntax, as indicated by my punctuation, indicates an inner trepidation (*Characterization by Style*), but she preserves an outward show of calm, and draws on her religious beliefs for confidence. There is much charm and perhaps a trace of humour in the portrait of the young girl naïvely lecturing the sea-battered veteran on divine dispensations (cp. on 1, 33 and 348). αὐτὸς in 188='of his own accord, arbitrarily'.

192-3. '. . . nor any other thing | That is meet for a toil-worn suppliant who hath happed on our dwelling-place' (Morris). With ὧν understand μὴ δεύεσθαι.

197-8. **ἐκ** goes with τοῦ='On whom depends', cp. 11, 346. For κάρτος see on § 2, 3. For ἧ in 198 see on 2, 321.

200. 'Surely [ἦ, § 39] you don't [μή expecting a negative answer] possibly [πού] think [see on φημί] . . .'

201. Very obscure: διερός occurs only here and in 9, 43

(διερῷ ποδί) in H., with uncertain meaning (*Gloss*): 'active, agile' (from δίεμαι, see *L.-S.-J.*); or 'lively, vigorous' (from διαίνω 'be moist' in the sense of 'abounding in vital juices'; so *M.-R.* and *Scholiast*; in later Greek διερός certainly does mean 'liquid, moist'); or 'fleeing' (Pierron and others). The first is the most likely. The reference in οὗτος is also uncertain. It hardly refers to O. in view of ἀλλ' ὅδε τις in 206. Some take it = *talis* 'such a man' (cp. 16, 437). It is best taken as antecedent to ὅς = 'That agile man does not exist, nor shall be born, who shall come bringing hostility to the land of the Phaeacian men', *i.e.* it is beyond the reach of *Pirates*. For οὐδέ with the subjunctive see § 36, 1.

207-8. πρὸς Διός = 'under the protection of Zeus'; see on 1, 187. In 208 δόσις etc. = 'a gift though small [*sc.* to the giver] is welcome [*sc.* to the receiver]'. Such abbreviated expression is typical of proverbial sayings, *e.g.* 'Waste not, [and you will] want not'. For τε . . . τε . . . here one would find μὲν . . . δὲ . . . in later Greek; see on *Parataxis*.

211-12. 'But they stood and urged one another': a lifelike picture of the timid girls, each trying to make another go first. For κὰδ . . . εἷσαν (= ἐκάθισαν) in 212 see § 1, 10 and § 33, 2.

216-18. 'Then they bade him wash himself [mid. of λόω, cp. 10, 361] in the streams of the river.' οὕτω in 218 implies a *Gesture*.

221. αἰδέομαι: probably on account of his filthy condition (cp. 137), see on 3, 464.

230. See on 107 above. For κάρητος see § 6, 3.

231. 'Like the hyacinth flower.' Two difficulties are involved in this famous simile: what was H.'s hyacinth, and is the comparison with its colour or its shape? Of the many flowers suggested the three most likely are the wild hyacinth (bluebell, *Scilla bifolia*), the blue larkspur (*Delphinium Ajacis*) and the wild iris (*Iris germanica*). The last two are at any rate the best candidates for the γραπτὰ ὑάκινθος of Theocritus (*Idylls* 10, 28) and Milton's 'sanguine flower inscribed with woe' (*Lycidas*) on account of the markings resembling ΑΙΑΙ (the Greek exclamation of woe, but also suggesting the name of Ajax, Αἴας, for another legend) at the base of their petals; F. L. Lucas in his learned and delightful book of travels in Greece, *From Olympus to the Styx* (London, 1934), p. 75 describes these markings as he saw them on the wild iris as 'delicately pencilled lines, partly parallel, partly intersecting. . . . One way up they resemble AI, AI, the other way up, a series of upsilons or Ys'—hence perhaps the connection with ὑ-άκινθος (for this ending see on 8, 450): Lucas adds a drawing. But H. does not refer to any such markings. As to the comparison: 'hyacinthine hair', in poetic English at least, has always meant a deep blue-black (as of the iris), cp. ὑακινθινοβαφής in Xenophon, *Cyrop.* 6, 4, 2. But H.'s usual term for this is 'violet-coloured' (see on 5, 56). Unfortunately O.'s hair is described both as ξανθός (in 13, 399) and κυάνεος (16, 176); but the latter is after a transformation and the usual colour of the heroes' hair is ξανθός (see on 1, 285 and Myres, *W.W.G.* pp. 193 ff.). So I prefer to take the comparison as one between O.'s short curls (as in later Greek athletic statues) and the curling petals of the bluebell. οὖλος (*Ϝόλνος, conn. w. *lana* and 'wool') means 'woolly, close-curled' as in Herodotus' description of a negro's hair cited on 1, 22.

232-3. Myres (*W.W.G.* p. 196) and others take this as a reference to gold inlay on silver vessels, as discovered on a Mycenean bowl. But it makes better sense and fits περιχεύεται better (see on 3, 437) if it is taken simply as gilding. O.'s normal beauty is as much enhanced by Athena's magic as is silver by the process of gilding. For *Hephaistos* as patron of metal-work cp. 8, 273, while *Athena* was patroness of all crafts.

237. στίλβων = 'gleaming'; a favourite word in Greek from H. to St. Mark. The Greeks loved bright reflected light and had a rich vocabulary to express its nuances; cp. on λιπαρός and on 7, 106, 107 and 8, 265.

242. δέατο: this form occurs only here and on Arcadian inscriptions (a good example of H.'s use of the *Arcado-Cyprian* dialect). Its root is probably *δεγα cogn. w. δῆλος; cp. on 145 above and 9, 21.

244-6. Note the homonym πόσις for 'husband' and 'drink'. No pun seems to be intended. In 245 the apparent hiatus is explained as from καί Ϝοι σϜάδοι (§ 2, 4 *b*).

255. 'Now then, rouse yourself, stranger [see on 9, 19] to go towards the city.' ὄρσεο is 2 pers. imperative of the 'mixed' aor. middle (§ 19, 2) of ὄρνυμι, for ὄρ-σ-εο. But in 7, 342 ὄρσο is from the second aor. mid., ὠρόμην, and is syncopated from ὄρ-εσο (Attic ὄρου, from ὄρεο after the sigma had dropped out, cp. *γένεσος, γένεος, γένους).

257-8. εἰδησέμεν: fut. infin. of οἶδα (*εἴδω or perhaps a form *εἴδημι). In 258 ἔρδειν is infinitive for imperative, as in 261, 295, 298, 304.

259. 'While we are traversing the fields and cultivated land' (see on 2, 22): an unusual accusative, but cp. 10, 103. For ἂν with κε see on 5, 361.

262. ἐπιβήομεν: 2 aor. subj. ἐπιβαίνω.